

AMERICAN

SEPTEMBER • 1956

Cinematographer

THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY



This Issue • • •

• The Possible Significance of Light

• The New Eastman Plus-X Panchromatic Film

• "GOLDEN HOUR" with New Color Photography Style

35c

FOREIGN 45c



Cameraman Bert Spielvogel checks details before shooting begins as Producer Philip Martin gives final instructions to actors. Norwood Studios releases one to two films per year and each gets special attention. To match their careful planning, they use dependable Du Pont Motion Picture Film.

"I can always count on delicate gradation with dependable Du Pont Film!"

— says Cameraman **BERT SPIELVOGEL**, Washington, D. C.



B. Spielvogel discusses shooting with Producer Martin (R) and Fred Greenstein (Left) of Du Pont. He says, "I've shot over 25,000 feet of 'Superior' 2 in these weeks and know I can count on good results whether the film's for TV or feature use."

"Important middle tones so necessary for faithful reproduction are always retained in Du Pont 'Superior' 2 and Type 914. That's why Du Pont Film is my choice for all black-and-white footage," says Cameraman Bert Spielvogel.

Philip Martin, president of Norwood Studios, adds: "We use Du Pont Film because of their complete dependability. Initial cost of our productions often reaches \$20,000 before we shoot a single frame... and to be sure of the results we'll get, we use Du Pont Motion Picture Film!"

Norwood Studios shoots theatrical and documentary films, such as their recent civilian defense feature "Warning Red." Norwood cameramen shoot under every conceivable lighting and weather condition... from wet, overcast Formosa to sunny, tropical Puerto

Rico. And, wherever Norwood crews go, their cameras are loaded with Du Pont Motion Picture Film.

FOR MORE INFORMATION, contact your nearest Du Pont Sales Office (listed below) or the Du Pont Company, Photo Products Department, Wilmington 98, Delaware. In Canada, Du Pont Company of Canada Limited, Toronto.

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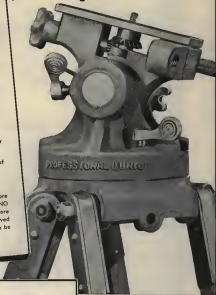
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Cinematographer

THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY
PUBLICATION OF THE AMERICAN SOCIETY OF CINEMATOGRAPHERS

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WALTER STANGE, JOSEPH BONE

Editorial and Business Office: 1782 N. Orange St., Hollywood 28, Calif.

Telephone: HOLlywood 7-2135

VOL. 37

SEPTEMBER • 1956

NO. 9

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ON THE COVER

Background by the dazzling facade of decrepit old mansion near Green sde, Mississippi, Bern Kaufman's camera crew makes daily shot of Ed Wallace and Carroll Baker (extreme left) for Warner Brothers' "Baby Doll," directed by Elia Kazan. Kazan and Kaufman (with viewer to eye) may be seen in mansion doorway. Photo shows interesting technical aspects of how shot was made, with camera daily moving on tracks laid on porch while make-up crew daily in being rolled on ground. The type of lights used and their placement is also shown to advantage—Photo by Floyd McCarty.

AMERICAN CINEMATOGRAPHER, published 1925, is published monthly by the A. S. C. Agency, Inc., 1782 N. Orange St., Hollywood 28, Calif. Limited to second class postage Nov. 15, 1955, by the postmaster at Los Angeles, Calif., under up of March 3, 1975. 979. CIRCULATIONS: United States and Canada, 34,000 per year; Foreign, including Post American Office, \$1.00 per year. Single copies 31 cents. Back numbers 62 cents. Foreign postage extra, \$2.00 per year. Single numbers, \$1.00 each. Advertising rates on application. Copyright 1956 by A. S. C. Agency, Inc.



Mitchell Camera Films full color panoramic views of Roman Soldier sequence from the Bob Jones University film, "Wine of Morning."

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These remarkable changes have been accomplished through the application of motion picture set techniques and the adoption of professional equipment used by major motion picture studios. The leading example of this development is seen in the increased use of the Mitchell 16mm Professional Camera, whose service-free operation and broad range of use has materially cut the costs of campus film production. Representative of film departments owning Mitchell Cameras are: Bob Jones University, Georgia Institute of Technology, Moody Institute of Science, and the Universities of California, Mississippi, Southern California, and Washington.

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Camera batteries are given by Mrs. Katherine Stebbins, Director of the Bob Jones University Film Unit.

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INDUSTRY NEWS



BENJAMIN BERG and Edgar Comaroff
go to Houston-Fearless Corporation, Los Angeles

Big news in the equipment field is the acquisition last month by Houston-Fearless Corporation of the U.S. distributorship for Eclair-Caméflex and associated equipment. Franchise, formerly held by Benjamin Berg, Hollywood, was acquired along with Berg's services as consultant.

Simultaneously Houston-Fearless acquired from Eclair, in Paris, a license which ultimately will lead to H-F manufacturing the Eclair camera in the United States.

Berg's services as consultant will permit him to continue operation of his equipment rental-sales business at 1044 Van Ness Avenue, Hollywood. Deal with Houston-Fearless culminated with the return of Berg from Europe recently, where he visited photographic equipment centers in Germany, Switzerland and France.

Dielectric splicing is new method of joining sections of motion picture film without use of solvent-type cements. The electronic method of film splicing, which utilizes radio frequency power to weld films, was demonstrated last month by the Motion Picture Research Council, Hollywood. The result is said to be a stronger and longer lasting fusion.

Development of the new method followed when it was discovered that DuPont's new polyester base film "Crosar" would not base properly when regular film cements were used. Subsequent experiments also have shown that triacetate safety base film will respond favorably to the dielectric splicing.

Other advantages offered by the dielectric method are: 1) Film processes

Comerette goes to Houston-Fearless... John Arnold leaves Metro-Goldwyn-Mayer

using negative requiring a splice of not more than .03 inches gain added strength when fused in this manner; 2) projection life of the release print is greatly increased; and 3) the system is adaptable to splicing new found in studio laboratories.

Studio lighting Company, Chicago, which furnishes lighting equipment for motion pictures and TV film production as well as for other purposes, engineered the lighting for the Democratic National Convention in Chicago, which made possible the excellent coverage of the event by television and motion picture cameras.

Dr. Hans Christoph Wohlrab has been appointed director of engineering of the Professional Equipment and Instrument Division of Bell & Howell Company, Chicago.

Dr. Wohlrab comes to Bell & Howell from Karlsruhe, Germany, where he was chief engineer for Siemens & Halske, a producer of electrical supplies, including film and TV equipment. In his new position he will be responsible for technical market evaluation, research and new product development in the professional motion picture field.

Since 1948 his work has been in the field of magnetic sound. He developed the first feature picture stereophonic sound recording set for Realistic in Germany, and the multiple magnetic sound printer for Deluxe Laboratories, New York, first used by 20th Century-Fox in recording sound for "The Robe."

Sylvania Electric Products Co. has established a Special Lamps Application Laboratory at Los Angeles, one of the purposes of which is to help solve lighting problems in the motion picture industry.

Laboratory staff will work with representatives of the various major studios to determine the best applications of new lighting designs. Lab will be under the direction of Richard H. Lindberg, special lighting product sales manager for the west coast, Assisting Lindberg

(Continued on Page 146)



Dr. Wohlrab

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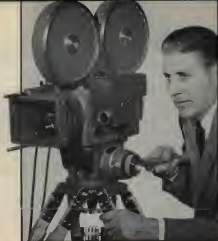
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INDUSTRY NEWS

(Continued from Page 512)

will be Ernest C. Carven, veteran Sylvaan engineer.

"With the laboratory located near the headquarters of most major studios," said Landberg, "lighting problems and the application of new lighting designs can be solved with greater dispatch."

* * *

John Arnold, ASC, head of the camera department at Metro-Goldwyn-Mayer studio for the past 23 years, has tendered



John Arnold

his resignation after more than 30 years of continuous service with that company.

Arnold was previously a camera man with the old Metro Pictures Corporation, and when that company was merged, along with the Goldwyn and the

Mayer film production companies in 1924 to form the then largest studio motion picture producing company, Arnold moved to the Calver City lot along with a number of other Metro veterans.

During his association with MGM, Arnold has developed and patented hundreds of items of motion picture equipment ranging from camera beams to cameras, all of which have been assigned to the studio.

He was elected President of the American Society of Cinematographers in 1931 which post he held for six years—the only ASC member ever to be so honored. He was re-elected to the ASC presidency in 1939, serving through 1941.

While it is expected that Arnold will continue active in the industry, he has made no announcement of his future plans.

* * *

A new development contract with the Wright Air Development Command's Aerial Reconnaissance Lab, brings to five the number of contracts totaling \$650,000 awarded this year to the Photo Processing Equipment Section of Fairchild Camera & Instrument Corporation's Reconnaissance Systems Division.

The contract, for the design of an airborne 35mm film processing machine is expected to prove the feasibility of recording a TV viewer on film and immediately processing this film at speeds as fast as 90 feet per minute.

The first six month's phase will include study on the chemistry, emulsion, application techniques and drying methods; the last six months phase will be the fabrication of a prototype "bread board" to meet operational requirements.

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Sound Hoffman Corp., 923 N. Highland, Los Angeles 48, Calif., announces a quick-loading film reel for magnetic recorders. The 1200-ft reel features a removable flange which allows reel stock to slip over reel hub. Constructed of aluminum to prevent demagnetizing re-coatings. Reels are available for 16mm, 17.5mm and 35mm film, may also be used on motion picture film equipment.



Splicer-Rewinder

Kalart, Plainville, Conn., announces its Custom "3" Splicer-Rewinder combination for 8mm film in a single compact, collapsible unit. Folded, the unit is only $9\frac{1}{2}'' \times 5\frac{1}{2}'' \times 5\frac{1}{2}''$. It accommodates 400-ft. reels. List price is \$10.95.

Kodaguide Movie Dial

A revised Kodaguide Movie Dial, for use with Kodachrome, Plus-X and Tri-X movie films, has been announced by Eastman Kodak Co., Rochester, N.Y. Dial of pocket-size indicator shows at glance proper lens openings for the four most common outdoor lighting conditions. Another dial shows correct exposures for indoor cine photography. Price is 25¢.



Pan-Cinor Zoom Lens

The Benjamin Berg Co., 1480 N. Van Ness Ave., Hollywood 28, Calif., has been appointed distributor for the Son Berthot Pan-Cinor Zoom Lens. The 4" lens for 35mm cameras has a range from 30.5mm to 154mm; an aperture range from f/3.8 to f/22, and a focusing range from 6½ ft. to infinity. Net weight is 4½ lbs. Total length is 10".

The Pan-Cinor has built-in reflex finder for use with all 35mm cameras except the Camerette, which has its own reflex system. Lens is now available for the 35mm Camerette, and will be available for the Mitchell and other 35mm cameras after January list.



Lubricating Pen

Camera Mart Inc., 1845 Broadway, N. Y. offers a lightweight, plastic and metal precision oiler that looks like a fountain pen and emits a controllable flow of oil through a needle point. List price is \$1.09.

Magnetic Recorders

S.O.S. Camera Supply Corp., New York, has been appointed distributor of Sound Hoffman synchronous magnetic recorders.



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16mm Mirror Reflex Camera



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story

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News briefs about the A.S.C.

its members, and important

industry personalities



50 YEAR SPAN: Aeron in photo at left points to home of American Society of Cinematographers as it looked in 1936, yet another large orange grove just north of Hollywood Blvd. Photo at right shows same scene today—50 years later. Aeron points to A.S.C. clubhouse, now partly obscured by growth of trees and shrubs. Today, many of A.S.C. Clubhouse is undergoing complete reconstruction and rededication. When project is completed, it will be opened to public for inspection.

Charles G. Clarke, ASC, returned to Hollywood from Spain last month, where he had spent a month shooting background scenes for Beryl Zassack's 20th Century-Fox production, "The Sun Also Rises."



Charles G. Clarke

Clarke is one of the most well-traveled of the industry's directors of photography, having photographed productions in every country but Russia and South America, most of them for T.C.F.

With him on the Spain assignment was operative cameraman Til Gabbard, assistant David Scott McEwen and grip Walter Frithman.

Floyd Crosby, ASC, following completion of the photography of "The Old Man of the Sea" for Warner Brothers, has been signed to direct the photography of three pictures for producer-director Roger Corman, Hollywood.

Leon Shamroy, ASC, three-time Academy Award winner who photographed 20th Century Fox's "The King and I," has been put under new, long-term contract by Fox.

Joseph LaShelle, ASC, and his camera crew left for New York August 14th to prepare locations there for Herch-Lancaster's "The Bachelor Party."



INTERESTED LISTENERS: as Peter Hule (left) discusses production trends in European film circles, as glimpsed by him in recent trip, are left to right, Randolph Tressman, Lee G. Kim, and Robert Linderman. Gabbard presided recent monthly dinner at A.S.C. clubhouse.

Zoli Vidor, ASC, of New York City, was a Hollywood visitor last month. A member of both New York and Hollywood branches of the I.A.T.-S.E., Vidor's assignments have been chiefly TV films made in the Gotham area.



Zoli Vidor

Vidor got his cinematographer's start in Germany, coming to U.S. later, where he joined George Pal of "Puppetoon" fame as animation cameraman. In 1948 he set up his own animation business, offering animation services to the 16mm industry. He's been shooting TV films since 1950.

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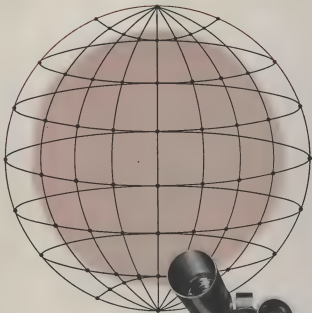
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Photographic Assignments

AUGUST • 1956

Who, where and what the industry's cameramen were shooting last month

AMERICAN NATIONAL

- GARY FERTIG, "The Man Called X," TV, (Ziv-TV) with Barry Sullivan, Eddie Derry, director, "Science Fiction Theatre," TV, (Ziv-TV), Herb Strunk, director
- BOB BORTMAN, "Highway Patrol," TV, Ziv-TV, with Bradrick Crawford, Lee Lay den, director, "Science Fiction Theatre," TV, Ziv-TV, Paul Gillogly, director
- MORRIS AKEVIN, "Science Fiction Theatre," TV, Ziv-TV, Felix Dwan, director, "Dr. Christian," TV, Ziv-TV, with Macdonald Carey, Herb Strunk, director

CALIFORNIA STUDIOS

- FLEET SOUTHWORTH, "Cassidy," TV, (Fida Center Productions) with James Arness and Dennis Weaver, Ted Post, director
- HAL McALPIN, "O' Henry Playhouse," TV, (Green-Krause, Inc.) with Thomas Mitchell, Peter Godfrey and Barry Corbin, director, "Dr. Hudson's Secret Journal," TV, (Westmar, Inc.) with John Howard, Peter Godfrey, director
- HAL McALPIN, "Zat," (Green-Krause Productions) with Doreen Foster and Collins Gray, George Wagner, director

CARTWRIGHT SOUND STAGE

- WILLIAM WHITLEY, ASC, "The Lone Ranger," TV, with Clayton Moore and J. Silverstein, Earl Bellamy and Oscar Rudolph, director
- GIL WARMINGTON, ASC, "The Hopalong Judge," with Willard Parker and Mary Cor day, Edward Dora, director

COLUMBIA

- DEBORAH DECKENBERG, "Five Days Below," (Warwick Prod. shooting in Trinidad) with Rex Hayworth, Robert Matheson and Jack Lemmon, Robert Parrish, director
- FRED JACKMAN, Jr., "Hoo-Tie-Too," TV, (Norton-Gems) with Lee Aaker and James Brown, Harry Gentzel, director
- RUSSELL GUNTER, ASC, "End As a Man," (Borison-American Prod.) (Shooting in Florida) with Ben Ginzburg, Jack Gartin, director

- WILFRED COOPER, "Seven Wives Away," Cope Productions in London, with Tyrone Power and Mai Zetterling, Richard Sale, director
- RAY, KUNG, ASC, "Rumble on the Dunes," with James Darren and Jerry Janger, Fred S. Seaver, director, "Utah House," with Gary Callahan and Susan Cummings, Fred Seaver, director

- CHARLES LANTON, ASC, "The Captives," with Randolph Scott, Sam Nelson, director

- GARY ARMSTRONG, ASC, "Food Theatre," TV, Screen Gems, James Sheldon, director

- BOB EMMETT, "Town On Trial," Marked Film shooting in London, with John Mink, Charles Coburn, and Ella Peterson, John Gauderman, director

- TED MOORE, "Rampol," (Technicolor War-work Films, shooting in Rome) with Victor Mature and Anita Ekberg, John Gilling, director

WALT DISNEY

- GEORGE AYL, ASC, "The Mickey Mouse Club," TV, Ed Miller, director
- WALTER COOPER, ASC, "The Dearly Story," TV, William Beaudine, director

- CHARLES BOYLE, ASC, "Danceyard," TV, William Beaudine, director

FLUCCRAFT STUDIOS

- VINCE MILLER, ASC, "You Bet Your Life," TV, Fluorcraft Productions, with Genevieve Mori, Robert Dora, director

FOX STAR

- RAY FORDMOUTH, ASC, Johnson's Wax commercial, TV, Louis Blatt, director

FOX MOVIESTONE STUDIOS (New York)

- J. RICH COVATTA, ASC, "Bill Casey Show," TV, (Gold Medal Productions) Mass Daniels, director

FOX WESTERN AVENUE STUDIOS

- LARRY ARLEN, ASC, "You Are There," TV, TCF TV, William Russell, director
- KARL STRONG, ASC, "My Friend Flicka," TV, TCF TV, with Gene Evans and Anna Louisa Jones, John English, director, G. E. Thomas, TV, TCF TV, Lewis Allen, director, "Broken Arrow," TV, TCF TV, with John Lupton, Richard Bann and Alvin Ganzer, director

GOLDWYN STUDIOS

- GEORGE CLERMONT, ASC, "Schlitz Playhouse of Stars," TV, (Meridian Productions) Various directors
- NORMAN BARNES, ASC, "The Loretta Young Show," TV, Loretta Inc., with Loretta Young, Various directors

- LESTER WHITE, ASC, "Circusworld," TV, Federal Telefilms, Inc., J. Addison, director

(Continued on Page 324)

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PHOTOGRAPHIC ASSIGNMENTS

(Continued from Page 124)

INDEPENDENTS

• FRANK PLAMER, ASC, "The Pride and the Prejudice," (Technicolor, VistaVision) Stanley Kramer Prod. for UA, shooting in Spain with Cary Grant and Frank Sinatra. Stanley Kramer, producer-director.

• WALTER M. CAVE, ASC, "Hidden Fear," (Shooting in Copenhagen) (St. Aubrey-Cohn Prod.) (Color, CinemaScope) with John Payne and Natalie Newman. Andre De Toth, producer-director.

• EDWARD HALLER, ASC, "Men in War," Security Pictures for UA release, with Robert Ryan, John Ray and Robert Keith. Anthony Mann, director.

• WILLIAM SACKS, ASC, "The Undead," Roger Corman Prod. for American Int'l release, with Pamela Duncan and Richard Garland. Roger Corman, producer-director.

• RAYMOND BARKS, "Snowfire," (McGowan Brothers Studio) with Ben Mallin, and Melody McGowan. Stuart McGowan, director.

• GEMINIS REDONDO, "The Monte Carlo Story," (Theresa Prod. shooting in Monte Carlo for U.A. release) with Vittorio De Sica and Mathine Dietrich. Samuel Taylor, director.

• EDWINSON FREEMAN, ASC, "The Backlash Lady," (Bishop-Hartman Pictures-U.A. release) with Patricia Medina and Richard Dunning. Carl K. Hillebrand, director.

• FLOYD GROUT, ASC, "Shark Reef," (James O. Hallford, Inc. shooting in Hawaii) with Bill Ford and Lisa Maxwell. Roger Corman, producer-director.

• ALAN STERNBERG, ASC, "The Fever Tree," (Dudley Postans shooting in Cuba) with John Cassavetes and Sara Shane. Louis Benedict, director.

• JOSEPH LASHILLE, ASC, "The Bachelor Party," (UA release, Norma Productions) with Don Murray, E. G. Marshall and Jack Warden. Delbert Mann, director.

• FRED WYAT, ASC, "Shake, Rattle and Rock," (Sunset Prod., American Int'l release) with Lisa Gayle and Tanya Connor. Edward L. Cahn, director.

• BELI THOMPSON, ASC, "New Religions," with Jacques Scott and Jean-Louis Leroy. Robert C. Dennis, director.

KETTER STUDIOS

• WALTER SPOHN, ASC, Family Film, "This is the Life," TV. William Cagney, director.

KLING STUDIOS

• RAY FORD, ASC, Radio TV commercial. Bob Lattin, director.

KITV

• STUART THOMPSON, ASC, "Lovers' TV, (Robert Maxwell Prod.) with Jan Clayton and George Cleveland. Les Selander, director.

• KENNETH PEACE, ASC, "Fury," TV, with Peter Graves and William Fawcett. Sidney Selwyn, director.

METRO-GOLDWYN-MAYER

• ROBERT SUTHER, ASC, "Harrison County," (Helen and Color) with Montgomery Clift and Elizabeth Taylor. Edward Dmytryk, director.

• JOHN ALTON, "Tomb Raider of the Ancient Maya," (Color, CinemaScope) with Marlon Brando and Gloria Ford. Daniel Mann, director.

• RONNELL HARRAN, ASC, "Something of Value," shooting in Africa, with Rock Hudson and Debra Winger. Richard Brooks, director.

• PAUL VOGEL, ASC, "The World of Taylor," with John Wayne, Dan Dury and Marlene O'Hara. John Ford, director.

• F. A. YOUNG, ASC, "The Little Hat," CinemaScope and Color, with Ava Gardner and Stewart Granger. Mark Robson, director.

• HAROLD MARMONATI, ASC, "Shadows," with Van Johnson and Ann Rylis. Roy Rowland, director.

• JOSEPH REUTHERING, ASC, "The Voyage," (CinemaScope & Color, shooting in France) with Mel Ferrer and Pier Angeli. Jeffrey Haysler, director.

MIRAGE STUDIO (New York)

• MORRIS HANSTMAN, "Rock, Rock, Rock," (Vanguard Prod.), Will Finn, director.

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• HAROLD WILLIAMS, ASC, "Went Tarp," TV, (Bresha Prod.) with Hugh O'Brien. Frank McDonald, director.

PARAMOUNT

• SAM LEIGHT, ASC, "Flamingo," (VistaVision and Color) (Being photographed in Spain) with Carmen Sevilla and Richard Kiley. Don Siegel, director.

• CHARLES LANE, ASC, "The Rehearsal," with Burt Lancaster and Katherine Hepburn. Joseph Anthony, director.

• LOREAL GARGO, ASC, "The Bonito Kitchen Story," (VistaVision & Technicolor) with Donald O'Connor and Ann Rylis. Sidney Sheldon, director.

• HAROLD B. BOGA, "The Jim Parnell Story," with Karl Malden and Norma Moore. Robert Mulligan, director.

• JACK WARREN, ASC, "Bene Jango," VistaVision and Color, with Bob Hope and Vera Miles. Mel Shavelson, director.

REPUBLIC STUDIOS

• ED COLMAN, ASC, "Dragnet," TV, (Sherry Prod.) with Jack Webb. Jack Webb, director.

• JOHN MACGOWAN, ASC, "The Jerry Wayne Show," TV, Don Wren, director, "Soldier of Fortune," TV, House Prod., Richard Irving, director.

(Continued on Page 122)

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PHOTOGRAPHIC ASSIGNMENTS

(Continued from Page 526)

REPUBLIC STUDIOS

• **RIGBY LANSING, "G.K. Theatre,"** TV. Revue Prods. James Nolan director. "Alfred Hitchcock Presents," TV. James Nolan, director.

• **HOE KIRKPATRICK, "GE Theatre,"** TV. Harold Langley, director.

• **JACK MARIN, "Affair Is Told,"** with John Ford and Doris Singleton. R. C. Stone exec. producer. "Dread At Apache Well" (Western), with Anna Maria Albersheim and Ben Cooper. Joe Kane director.

HAL BOACH STUDIOS

• **JACK MACKENIE, ASC, "Code N,"** TV. Ye Craig director.

• **EDWARD FRIEDMAN, ASC, "The Charlie Farrell Show,"** TV, with Charles Farrell. Ralph Murphy, director.

• **PAUL INMAN, "Stories of John Nesham,"** TV, with John Nesham. Vernon director.

• **LEONARD WOOD, ASC, "The Gale Storm Show,"** TV, with Gale Storm and Zola Pals. Vernon director.

RKO

• **WILLIAM SWYDER, ASC, "Bandle of Joy,"** (Kathleen color, wide-screen) with Eddie Fisher and Debbie Reynolds. Norman Taurog, director.

• **WILLIAM SHRELL, ASC, "The Day They Gave Balcony Army,"** (Kathleen Color, Wide screen) with Glyde Johns and Cameron Mitchell. Allen Kessel, director.

• **ROBERT FLAIND, ASC, "The Young Sons of,"** with James MacArthur and Kim Hunter. John Frankenheimer, director.

• **LOREN BELLARD, ASC, "I Married a Woman,"** with George Gobel and Diana Dors. Hal Kanzer director.

• **MIKE HARTMAN, "Beats Tomorrow,"** Cole Post Prods. shooting in N.Y. with John Bral and Augusta Dabney. John Newland, director.

RKO PATHE

• **GUY BOE, ASC, "Hey Jerome,"** (Dorcas Prods.) TV, with Jeanette Carson and Allen Jenkins. Les Goodrich, director. "Zero-Cor Theatre," TV. Vernon director. Stage 7, T.F. Frank Bauer, director.

30TH CENTURY FOX

• **JACK HILTON, "Anastasia,"** (Deluxe color; CinemaScope) (shooting in London) with Ingrid Bergman and Yul Brynner. Anatole Litvak, director.

• **JOE BRAC, ASC, "Black Whip,"** (Egal Film; CinemaScope) with Hugh Marlowe and Colleen Gray. Charles M. Warren, director.

• **OSCAR MORRIS, "Heaven Knows Mr. Allison,"** with Deborah Kerr and Robert Mitchum. John Huston, director.

• **LOU TIVEN, ASC, "The Reno Brothers,"** (CinemaScope & Color) with Richard Egan and Debra Paget. Robert Webb, director.

• **HARRY NEWMAN, ASC, "The Window at Peking Island,"** (20th Century Fox film; CinemaScope) with James Craig, John Smith and Lynn Bari. John Tarvering, director.

UNIVERSAL-INTERNATIONAL

• **WILLIAM DANIEL, ASC, "Intimide,"** (CinemaScope-Technicolor) (shooting in March) with John Allyn and Ricardo Montalva. Douglas Kirk, director.

• **MALBY GERBERMAN, ASC, DuPont commercial, TV. Will Cowan, director. Lure Soap Commercial, TV. Jack Durkin, director. "The World and Little Winks,"** (Technicolor) with Marjorie D'Amico and John Forsythe. Jesse Hopper, director.

• **CARL GUTBERG, ASC, "Quelley,"** Technicolor and CinemaScope, with Fred MacVay and Dorothy Malone. Harry Keller, director.

• **BRYNDA GLASSBORO, ASC, "The Razzle,"** CinemaScope and Technicolor, with Annie Murphy and George Nader. Jesse Ribba, director.

• **RUSSELL MEYER, ASC, "The Eyes of Father Time,"** CinemaScope, with Tony Curtis, Marisa Pavan and Gilbert Roland. Joseph Pevney, director.

• **ELIAS CARTER, ASC, "The Deadly Man,"** with Craig Stevens and Alex Tallon. Nathan Juran, director.

• **CHARLES WIDEMAN, Prell commercial, TV. Fred commercial, RCA commercial, TV. Jack Durkin, director.**

• **ARTHUR FERNAN, ASC, DeSota TV commercial. WJL Cinema, director.**

• **WALTER SPRINGER, ASC, Campbell Soup commercial, TV. Jerry Schaeffer, director.**

• **CLARA RANNEY, ASC, DuPont Commercial, TV. John Sheridan, director.**

• **CARL GUTBERG, ASC, "The Tattered Dress,"** (CinemaScope) with Jeff Chandler and Jeanne Crain. Jack Arnold, director.

• **GEORGE ROBINSON, ASC, "The Night Hawk,"** with Ray Danton and Colleen Miller. Albert Robinson, director.

WARNER BROS.

• **JOHN SMIT, ASC, "Buffalo Gram,"** (WarnerColor) with Alan Ladd and Virginia Mayo. Gordon Douglas, director.

• **HAROLD STINE, ASC, "Shock Wave,"** War on Bond Pictures, TV, with Scott Brady. James Ken, director. "Cheyenne," Warner Bros. Pictures, TV, with Clint Walker. Walter Doner, director.

• **HAROLD ROBINSON, ASC, "Confess,"** Warner Bros. Presents, TV, with Harry Seymour. Frederick De Cordova, director.

• **JACK CANNON, "The Sleeping Prince,"** (LIP Productions shooting in London) with Marjorie Monroe and Laurence Olivier. Laurence Olivier, producer-director.

• **HARRY SPRINGER, ASC, & GUYNE REICHER, ASC, "A Face Is The Crowd,"** (Newton Prod. shooting in Arkansas) with Andy Cole and Patricia Neal. Elia Kazan, producer-director.

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RIGHT camera angle gave added dramatic impact to this scene of giant whale about to crush boat and seamen between its powerful jaws, as camera flirts overhead with harpoon.



OZZIE MORRIS, left, who directed the photography of "Moby Dick," uses Mitchell camera holder to show director John Huston tentative camera angle for shot about to be made aboard whaler.

'Moby Dick' Sets New Style In Color Photography

Initial photography was on Eastman color negative. Afterward, two different master negatives were made—one in color and the other in black-and-white—and printed together to produce somber color tones.

By DEREK HILL

WHEN DIRECTOR John Huston and director of photography Ozzie Morris began discussing plans for the color treatment of "Moby Dick," they agreed that an orthodox modern style would be at odds with the film's period, mood and subject matter.

"What we wanted," Morris told me, "was something which suggested that this is how the film would have been shot if it could have been made in 1890

—a classic color style to match a classic original."

With the idea in mind Morris visited Newhaven, a harbor town on Britain's southeast coast, and shot a series of 9"x5" stills. Scenes varied from general seascapes and fishing scenes to facial close-ups, but all shared the type of background to be used in the film.

"I shot these stills in dull weather, in weak sunlight and in strong sun-

light," Morris explained. "Then the darkroom juggled until they got the effect I was after."

Morris took his pictures to Technicolor to show them exactly what he wanted. But the problems of reproducing his effects on the tiny picture area of 35mm film proved so difficult that Technicolor's treatment of his early film tests left him dissatisfied. Indeed, when first unit shooting was due to be-

gin, Morris was still uncertain whether the style he was attempting could be accomplished by the laboratory.

He asked Huston whether they should take a chance or fall back on conventional color work. Huston, to his delight, agreed on the gamble. But Morris was halfway through the six months of shooting before Technicolor produced results which confirmed that his original still effects could be recreated on movie film.

"We were getting pretty desperate," he confessed. "I was just beginning to wish the earth would swallow me up. But when I saw those results, I knew at once the lab could treat the whole lot that way. It was a case of all or nothing."

Morris emphasizes that the major factor in the particular style evolved for "Moby Dick" is that the cameraman must have control over all color. He worked with the closest possible co-operation of costume designer Elizabeth Hallerden and art director Ralph Brunson—and, of course, producer-director Huston himself.

"Every detail of color was planned to the nth degree," he said. "I didn't want bright colors. There's hardly a woman in the film, and there's no love interest. It's a man's picture and I wanted masculine colors."

"Nature was the principal enemy; it was the only thing we couldn't control. We found we had to kill blues. Then again much of our seascape shooting was limited by our horizons, and inevitably the sky we wanted always seemed to be in the wrong direction."

Morris and Huston felt from the beginning that the picture required a special photographic treatment because of its mood, its locale, and the period when the action in the film took place. They were faced with three major problems: First, to capture the proper atmosphere, a delicate blend of realism and fantasy was needed. Second, as the

(Continued on Page 555)



CAMERA CREW of "Moby Dick" focuses Mitchell camera for a closeup of Gregory Peck, who plays Ahab. Nearly all the picture was shot in Ireland.



↑
CARPENTERS put false fronts on buildings in Youghal, Ireland, as they convert the village to resemble New Bedford, Mass., in the last century for scenes in Warner Brothers' "Moby Dick."



FOR ACTION SCENES of lengthwise in action, camera was mounted on metal platform extending from bow of boat.



"ON LOCATION" 3000 feet below earth surface in the Homestake mine, crew of Forney Films, Inc., awaits signal to start the cameras rolling. Set up and ready to go into action is the producer's Auricon-Pro sound camera and a Cine-Special.

SHOOTING COLOR FILM A MILE UNDERGROUND

Documenting gold mining operations in color and sound proved real challenge for crew of Forney Films, Inc., Colorado industrial film producers.

By DEAN FAULKNER

Lighting Consultant, Forney Films, Inc.

WHEN FORNEY FILMS, INC., was engaged by the Homestake Gold Mine to produce two 16mm color films of the company's mine operations, all we knew about shooting color underground was that it was probably pretty dark down there!

The saga of this interesting assignment began last fall when officials of

the mine, located in Lead, South Dakota, began discussions about the proposed production with our office in Fort Collins, Colorado. The mining company had decided to replace two of its old films with new productions in color and sound. One was to be a 30-minute, institutional-type film intended for general showing throughout the state

for the purpose of acquainting citizens with certain economic problems facing South Dakota's gold mining industry, and at the same time point up the relationship between the prosperity of Homestake and the economic well-being of the state in general. The second was to be a training film for new mine employees.

We proposed that both films be shot in color, and in order to prove to the Homestake officials that shooting color in the underground darkness of a mine was not only feasible but productive of more compelling results, a 100-foot 16mm Kodachrome test was shot and screened for the clients. This demonstration settled the matter and plans were begun for commencing the productions in April, 1956.

The ensuing weeks were spent in preparing scripts. Substantial economies were effected by planning to shoot certain footage for both productions at the same time—that is, where essentially the same locations and action were called for in both films. In this way we would avoid the expense and time delays of having to return to locations a second time.

A "variable" sheet was prepared listing the location breakdown of each scene and indicating where duplicate shots were to be made, etc. This saved many hours of shooting time during production on locations and simplified the moving of equipment.

Shooting on the productions began April 16th. Our production staff included Max Howe, chief cinematographer (he's also president of Forney Films, Inc.); Jerry Tunnell, sound engineer; Dean Faulkner, lighting consultant; Don Howe, liaison man who doubled as script clerk; Lagan Sweet, film director underground and technical advisor for the Mine Department; and Ray Gallo, Elmer Holson, and Dale Gause—electricians furnished by the mine.

Our lighting equipment for this assignment included two Mueser Color-tron Converters and one Seneca Color-tron Converter, which provided a total of 15 kilowatts of illumination, three Seneca Color-tron Flood Kits, one Dual Color-tron Spotlight, four No. 4 daylight-type photofloods (which we used to advantage to impart a blue tone to the rock walls underground), a barrel of No. 2 photofloods, an assortment of cables and extension cords, a master power switchboard with an auto-transformer that provided two circuits of 60amps each for lighting and controlled voltages for operation of the cameras and sound equipment, and one medium power board.

Camera equipment included two Cine Specials, an Auricon-Pro sound camera,

three tripods, two Norwood Director exposure meters, and the following lenses: 1/1.4 25mm Ektar with a 15mm converter, 1/2.0 60mm Ektar, 1/2.7 100mm Ektanon, B&H Angenieux 1/0.95 21mm, a Zoomar with a range from 1 to 3 inches focal length, and a 1/2.8 15mm KP Yvar.

If anyone had tried to describe to our crew the conditions and problems they would encounter in the mine, they likely wouldn't have believed them. As, for example, a situation like this:

An underground "room" that is six feet high or less. There is no floor, only sharp, jagged rock blasted down and piled at random. Temperature is an uncomfortable 85 degrees and the humidity is the same. The only air there is to breathe is that which comes from the surface under forced draft through a large rubber tube a foot in diameter. Water is dripping incessantly from the ceiling, and running down the light cables. The fine rock dust seems to creep into everything. A cameraman would think twice before opening his camera under such conditions! Cf. filters cling to the lens mounts like Jello that hasn't quite jelled, and the film in the camera almost turns into warm spaghetti.

A hard-hat is "ass" head covering because loose rocks are continually falling from above. The only light is that furnished by the tiny battery-powered lamp attached to the hard-hat. Hardened rubber boots are standard footgear; water is everywhere and stands six inches deep in level areas, so the boots keep the feet dry and at the same time offer protection against too-crushing boulders and loose rock.

Thus it was that Forney Films' crew began production on that unforgettable April day. Perhaps the most striking thing they encountered was the endless dark, gray color that was everywhere. The rock is dark gray—the good Home-



CHIMNEY HEIGHTS in the mine ranged from a few feet to six feet and there often was not enough room to shoot with camera on tripod, so the dependable and lightweight Cine Special was used in situations such as this.

snake mother lode—and the miners of Jered, too—contrast because they were gray, too—their clothing and even their faces, which was covered with the gray dust. Here, for color relief, some of the machines were painted yellow, and judicious use of the blue photoheads enabled us to impart still more color to the otherwise drab underground scenes.

The first day, we shot about 350 feet of 16mm Commercial Kodachrome—making three or four takes on each scene. The usual pattern was to shoot wide, cut and move in with the Cine Special, then cover with the Auricon. A week was spent in the largest of the underground rooms or "stopes," as miners call them, filming scenes and recording "wild sound" of such activities as drilling, blasting, grinding and crushing of ore, etc.

Each night, after shooting was terminated, cameras and film were brought to the surface; the cameras were cleaned

and serviced and the film was packaged for shipment to the laboratory.

One important sequence was filmed here that showed Homestate's safety engineer, Phil Graves, escorting a new employee around the mine and pointing out the various hazards he might encounter while working there. To record this action in detail, the cameras, lights, cables and power board had to be lowered or pulled up by cable through a hole (a "raise" in mining language) about ten feet in diameter in the rocky structure. This hole extended from the floor of the stoppe straight up 140 feet to the next mine level. Passage was by means of a narrow iron ladder. At this dizzy height, the required scenes were shot and our equipment lowered to the stoppe below. Total setup time was 4 hours; total shooting time, 4 minutes; total footage edited into the picture, 10 seconds!

Recording sound in this location was also an unusual undertaking and fraught with many problems. Sometimes Jerry Tunnell used an Ampex 600 synchronous recorder to record "wild" sound tracks for subsequent dubbing or to background narration. Drilling sounds were picked up without much trouble; but blasting presented the major problem. Pick-ups were tried close to the blasts, through-the-rock blasts and distant blasts; but the terrific concussion

(Continued on Page 585)

FORNEY FILMS' crew spent a week in the largest of the underground "rooms" or stopes, as miners call them, filming scenes and recording "wild sound" of such activities as drilling, blasting, grinding and crushing of ore, etc.

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(Illustrated)



VIEW of blimp from right side, showing cable connection and On-Off switch, also shows external mounting of magazine slides



FOLLOW-FOCUS control knob and part for observing focus scale may be seen in lower center of left hand side of the Arriflex 16 blimp



TWO of blimp's three doors are open here to show means of mounting magazine (top) and inserting camera through side door



OPENING front door gives access to focus and barrel and permits mounting focusing scale on housing film in holder

New Blimp For Arriflex 16

Incorporating latest soundproofing techniques, Arriflex 16 blimp converts the Arriflex camera for full-scale sound film production.

THE ARRIFLEX blimp camera, which was initially designed to be the basis of an integrated professional motion picture camera system, achieves this goal with the addition of the new Arriflex 16 blimp. With the blimp, the Arriflex 16 can be converted from a light, portable hand camera to an efficient camera

for sound stage production of films.

The blimp has been engineered according to the most recent developments in acoustical science. The external housing is aluminum alloy and precision machined. The basic sound absorbing construction begins with sheet lead and gait skin in alternate layers, and this

is covered with a top lining of grey corduroy.

Three separate doors are provided for easy access to the interior and the camera. One, on top, facilitates easy mounting and demounting of the 100-foot magazines. An extra large door on the left side is for inserting and mounting the camera. This door is also used when threading film in the camera after mounting a new magazine. The third door, in front, gives access to lenses and barrel and permits operator to mark the focusing scale or to mount 35 square glass filters in the holder built into the door. Heavy rubber gaskets around all closures eliminate sound leaks.

The camera is mounted within the blimp on a floating base, which is sup-

(Continued on Page 158)

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Eastman Plus-X Panchromatic Negative Film (Type B)

Cameramen accustomed to the older Plus-X film need make no changes in the general lighting or exposure levels when using this new Eastman negative film.

By EMERY HUSE

ON FEBRUARY 20, 1956, at a regular monthly meeting of the American Society of Cinematographers, the writer presented a short paper, with substantiating film evidence, dealing with the photographic characteristics of the new Plus-X Panchromatic Negative Film, Type B, which was to be available to the trade several months later.

This film is now available and in production use in limited quantities. The new film, carrying the same name as its predecessor, Eastman Plus-X Panchromatic Negative Film, can be differentiated from the older film by the use of the term "Type B", which is enclosed in parentheses after the name, and by the change of the film code number from 5231, the number of the old type, to 6231.

This new film is not merely an im-

provement in the old product; it is an entirely new film incorporating the latest advances in emulsion and support manufacturing techniques. It is a high speed, fine grain negative material, well suited to general photography, as well as to exterior photography under normal or poor lighting conditions. The film represents an excellent balance between the maximum desirable speed for most purposes and the finest grain available at that speed. This new film is of approximately the same speed as the well known Eastman Plus-X Panchromatic Negative Film, Type 3231. It can be widely used for general production work and is suitable for making composite projection background scenes, since its speed is sufficient to permit the use of small apertures in order to secure depth of field. Cameramen who are accustomed to

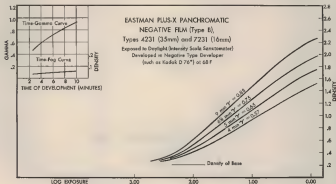
the older Plus-X film need make no changes in their general lighting or exposure levels when using the new film.

Since the type 6231 film has a much lower granularity than the type 5231, the graininess observed in a projected print therefrom is thus greatly reduced. In addition, the contrast, the factor which expresses the ability of a film to produce sharp images, is much higher than that of the older film. These properties, graininess and contrast, assume greater importance since the adoption of wide-screen processes by the industry.

The tone reproduction characteristics of the new film are excellent. In combination with Eastman Fine Grain Release Positive Film, Type 5502, sparkling highlights and good blacks are obtained, together with a very pleasing gradation of well-spaced intermediate tones. With the improved granularity and sharpness of the type 6231, the layman can readily observe the remarkable difference between the old Plus-X Negative and the new type.

This new type 6231 film has panchromatic sensitization which is slightly different than that of type 5231. It is more nearly like that of Eastman Tri-X Panchromatic Negative Film, Type 5233, which in itself was slightly different than the regular Plus-X Negative, Type 5231. In a tabulation which will appear at the end of this article, spectrograms, filter factors, developing rates, and other pertinent factors will be presented, each as will be available later in standard data sheet form.

As is the case with the older type (Continued on Page 562)



Boris Kaufman, ASC

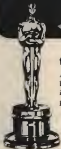
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RAMFAS





ON LOCATION In Portugal, some of cast and crew of Republic's "Lisbon" dwell amidst to call the camera on a garden exterior. Jack Martin, in hat and top coat, directed the photography. Nearby are Ray Milland and Yvonne Furneaux, stars of the production.

Shooting "Lisbon" In Portugal

Vast location interiors were just one of the challenging photographic problems encountered by cinematographer Jack Martin in shooting Republic's second Naturomo production.

By ARTHUR ROWAN

MOTION PICTURE COMPANIES have traveled millions of miles to every corner of the world seeking authentic locales for films, but Republic Studios is the first company to produce a feature-length production in Portugal. This untapped reservoir of ancient and romantic legend and picturesque background was captured by Republic cameras for the first time for "Lisbon," which stars Ray Milland, Maureen O'Hara, Claude Rains and Yvonne Furneaux. Directing the photography was Republic's veteran cinematographer, Jack Martin.

In order to obtain the full color and historic impact of the old European seacoast town as essential background to the basic story of international intrigue, Republic Studios decided that "Lisbon"

would be filmed in Naturomo, the company's new wide-screen process, and in Tracolor.

The story of "Lisbon" is ideally suited to the locale. The twenty-five million dollar fortune of an elderly American industrialist (Percy Marmont), captured by the Reds and held incommunicado for two years, becomes the focus of a tense love and murder melodrama, staged in present-day Lisbon, in which a dashing Boston-born sea captain (Ray Milland) debates a cold-blooded murder plot contrived by the industrialist's beautiful but mercenary young wife (Maureen O'Hara) and a clever, cadlike, international crook (Claude Rains).

It was Christmas in Portugal for the cast and crew, which was flown out of

Hollywood to Lisbon early last December. They discovered they were virtual pioneers on the scene in the matter of making motion pictures. There was no native technical help nor any motion picture equipment available since no major picture had ever been made in the area.

Fortunately, all camera equipment had been shipped from Hollywood, with the expectation that the necessary lighting equipment would be available through Tobis Portuguesa, the lone motion picture studio in Lisbon which was built by the Germans before the war.

In this studio, which the "Lisbon" company used as its headquarters during its three-month stay, many of the picture's interiors were built. To light these large sets, the company sent to Hamburg, Germany, for a lighting generator—a British-built 2700 amp affair, said to be the largest in the world and requiring a crew of three to operate it. A 22-wheel truck brought it over the mountains on hazardous roads to deliver it at "Lisbon" headquarters.

The Portugal movie studio possessed some very old set lighting equipment—outdated and almost useless. The wiring and the cables were in such poor condition, the best the company could do was light a Junior with them. All stage wiring was from overhead—a German idea—with cables and junction boxes coming down from the rafters.

"When we first put this antiquated equipment into use," said cinematographer Martin, "the dangling cables whined and vibrated and became overheated from the current load placed on them."

The big mobile generator became the power house for all set lighting at the studio. But a great deal of the picture was also shot on natural locations—in cathedral, old castles, and in homes of prominent people. Here the company encountered one of its greatest problems—getting the huge, 6-wheel generator through Lisbon's narrow streets. Each time the company wished to move it, it was necessary to engage a cordon of police as escort. In several instances, moving the generator to a desired location had to be abandoned and use of domestic current resorted to for lighting interiors. Here the old reliable photo-flood lamps saved the day for Martin—except that obtaining them only added to his many problems. The lamps had to be shipped from New York by air—a minor problem in itself. It was after they arrived in Portugal that the problem became intensified through the interminable delays in getting the shipment cleared through customs.

But this was nothing compared to the 12 to 34 days' delay encountered in getting through Portuguese customs the sound and lighting equipment that had



LISBON'S CINEMA restaurant, one of the several national location interiors which posed a lighting challenge for cinematographer Jack Marts. Here photoelectrically suspended large set lighting lamps



CAMERA WAS deliberately set back 600 feet from Cathedral altar to capture full scope of edifice and at same time allow full and continuous action of players from door at right



EXAMPLE OF lighting achieved within the Lisbon film studio. Here Claude Rains, Maureen O'Hara, Miss Fawcett and executive-producer Ray Milland must score as major set needed them



NOT A PROCESS shot. There are frequent scenes such as this in "Lisbon" which combine foreground action with distant vistas of the city of Lisbon skillfully photographed

to be brought in from England—a difficulty that was again encountered when it came time to ship the equipment back.

Despite the fact that Jack Marts had not the abundant supply of lamps and lighting equipment of Republic's Hollywood studio to draw upon, he accomplished wonders—especially in lighting the location interiors. These included scenes within the Castle of Pina, the Cathedral, baroque *Esperito Santo's* mansion, and the huge kitchen of an old and famous castle, now converted to a restaurant. Perhaps the most remarkable shot of all was that made inside the Cathed-

ral, with the camera 600 feet away from the altar where the story action took place. Marts and his crew poured every available foot-candle of light into this set to capture a color shot having remarkable depth.

The natural beauty of Portugal and especially the Lisbon area gave Marts a field day in composition, for here the many and varied colors cry out for photographic reproduction. One of the most notable of exterior shots is a beautiful mountain vista framed by a huge, ornate stone arch—a picturesque setting for an important scene between Ray Mil-

land and Maureen O'Hara. Here Marts and his camera produced a cinematic masterpiece.

Exterior shooting was constantly hampered by the weather. It was the rainy season and quite cold. But one would never suspect this watching "Lisbon" unfold on the screen; for the exteriors show the brilliant and delightful sunshine that is otherwise natural to Lisbon; and the purple haze veiling the distant mountains only added to the pictorial results obtained with the Technicolor process. Obviously a great deal of pa-

(Continued on Page 254)

Cinerama's Search For Modern World Wonders

Cinematographers Harry Squire and Gayne Rescher focus Cinerama's three-lensed cameras on spectacular scenes and events far
Lowell Thomas' "Seven Wonders of the World."

By SAUL COOPER

THERE IS A TRIBE of fierce Arabian warriors living in a village of dark-roofed huts called Beihai. Several months ago great preparations were made there for the arrival of a chieftain from a foreign land. Sherif Hassan's five thousand camel-mounted warriors came down from the hills, brandishing their gleaming swords.

They watched a silver reflection in the deep blue sky grow larger and materialize into a Pan-American Airways DC-4. It circled, then alighted nearby on a hard-packed strip of the desert. Lowell Thomas had come to pay a call in his "Clipper Cinerama." And with him was veteran director of photog-

raphy Harry Squire, A.S.C., and his crew that included cameraman Jack Priestley, T. Coleman Canoy, Michael Mahony, James Morrison, Harvey Gross, and soundmen Richard Fritschmann, Jr., and Fred Bosch.

Here were to be filmed scenes for the third Cinerama production by Lowell Thomas—an adventure journey of his dreams. He had cruised the globe many times over a period of forty years reporting and recording—in conventional motion pictures—the wonders and experiences he had encountered. Now he was about to retrace his steps, in a "round-the-world journey, but this time with the ultra-wide-screen Cinerama

cameras and sound recording equipment capturing sights and sounds for "Seven Wonders of the World."

Actually, two Cinerama production crews had been organized and both sent circling the globe by air. One unit was headed by Paul Manta, veteran of many serial cinematographic assignments and the daring flyer who took his converted twin-engine B-25 bomber with a Cinerama camera mounted in its nose down into the yawning chasms of the Grand Canyon, then through the steep gorges of Zion National Park for thrilling scenes for the "America the Beautiful" sequence of the first Cinerama production. Now he was taking his Cinerama-borne craft to strange and interesting world scenes with cameraman Harry Squire and later Gayne Rescher framing the big tri-lensed cameras on strange people and places from the air.

The second unit, headed by Lowell Thomas, set out soon afterward to film world wonders from the ground, using the Cinerama Clipper only for transportation. A "flying film studio" and home for twelve cameramen were provided in the "Clipper." No elaborate script had been prepared. Instead, directors were engaged to develop stories in locations around the world. The Clipper with the Cinerama sound system and camera and the crew would hop from location to location, using a unique sort of "hop-frog" system, filming the stories of people and places laid out for them. Harry Squire now had left the first production unit, with Gayne Rescher behind the camera, to direct the Cinerama photography for Lowell Thomas.

Ted Trela, veteran Hollywood director and cameraman, had begun the Cinerama odyssey in Cairo on September 27, 1954. His many years as an actor and Hollywood cameraman made him a



HARRY SQUIRE, A.S.C. (left) and assistant Jack Priestley compose expressive water readings before shooting a sequence at the elephant training school in Gopoul-Na-Rudra, Ahras, for Lowell Thomas' "Seven Wonders of the World."



START OF film sequence in Cinerama's "Seven Wonders of the World" is photographed by Harry Squire's assistant Jack Pfeiffer.



DESERT DANCES were performed by guest Wafar workers at Ras-el-Uweid for Cinerama, with camera mounted on truck in foreground.

natural choice for the difficult assignment, for the Cinerama camera had the peculiar knack of looking out the corners of its three-lensed "eyes." One year later, almost to the day, Walter Thompson, one-time newspaperman and film cutter, brought home the unit after completing the American sequence. The months between were, for the film makers involved, a time of exciting personal adventure—as well as the most challenging undertaking of their respective careers.

The journey through the early months of September and October read

like a course in the Classics and the Bible. The civilization of the Ancient Egyptians was symbolized by the feluccas loading grain on the banks of the Nile, as they had for several thousand years. In the harbor of Alexandria the Cinerama crew searched for the site of the great lighthouse named Pharos. This was one of the original seven wonders of the ancient world. They found but meager remains of the Temple of Dama in Ephesus, the Hanging Gardens of Babylon in modern Iraq, the statue of Zeus by Phidias at the home of the gods in Mount Olympus and Mausoleum of Caria in Halicarnassus. In the North African harbor of Rhodes they searched for fragments of the great Colossus. Then to meet Lowell Thomas at the site of the last remaining of the seven lost wonders—the Pyramid of Cheops, side-by-side with the sister Pyramid of Kephren and the half-human, half-animal Sphinx. It is here, at the edge of the Sahara Desert, that the "Seven Wonders" adventure through the ages of Man begins.

Director Andrew Marton, a Hungarian who had filmed successful features in the central European Alps and in the heart of Africa and had worked recently for MGM on travel-adventure films, prepared this sequence. Meanwhile, Ted Tetzlaff and his crew were following the course of the great civilizations to Jerusalem, Athens and Rome. The great religious relics of the Holy Land, equally sacred to Christians, Jews and Mohammedans, were recorded for Cinerama audiences. And the creations of the "Golden Age" of the pagan Athenians at the Acropolis, still preserved, and the Temple of the Wingless Victory served

as symbols of this birthplace of democracy.

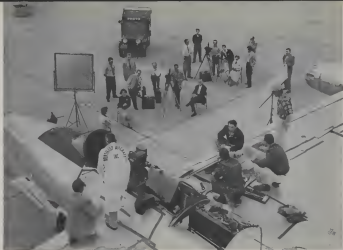
In Rome, Director Tetzlaff visualized the triumph of Christianity in the western world. In the Colosseum, where bloody rituals were performed for the Roman gods, Cinerama filmed a solemn religious ceremony. Then, happy for

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WITH THE CINERAMA camera mounted on scaffolding in front of summer home of Pope Pius XII, Paul H. Pender makes his first appearance in a feature film production.



SHOOTING the opening sequence for Lowell Thomas' new Cinerama adventure. Cinematographer Harry Squire (in white cap) is working camera on Lowell Thomas hitchhiking by the Sphinx at Giza, Egypt. Site is host of the original Seven Wonders of the World.



FCM UNIT of Northrop Aircraft, Inc., shooting scenes on location for award-winning "Airman Smith." Recording the action are two

Michell 16mm cameras. Feather light is supplied by two full-covered reflectors. Directing the photography is Felix T. Surlow.

MAKING FILMS AT NORTHROP

Aircraft company's film unit boasts 20 full-time employees and owns a quarter of a million dollars worth of production equipment. Its latest public relations film, "Airman Smith," was honored with awards at the 1956 Cleveland Film Council Festival.

By FREDERICK FOSTER

MOTION PICTURE film production within industry by industry's own film production units is no longer the "ants and bolts" operation it was a few years ago. Industrial film production has achieved new stature and today some of the finest 16mm industrial films—many of them award-winners—have been produced by and for many of the nation's biggest industrial firms. An example is "Airman Smith," a 16mm motion picture in color and sound produced by the

motion picture unit of the Northrop Aircraft company, Inglewood, California.

"Airman Smith" is an authentic representation of events that lead up to and follow the decision of a young man who decides to become an airman. Locations, equipment and starring personnel are authentic. Most of the film was shot on United States Air Force bases, and the Air Force's most heavily armed fighter interceptor, the Northrop Scorpion

F-109D, was used for a series of thrilling aerial sequences.

Notable as the fact that the film carries no propaganda war advertising for Northrop craft or the company. But the film's institutional value to Northrop is so tremendous as it is subtle. It recently won a trophy award and a certificate of merit in the Ninth Annual Cleveland Film Council Festival for the category of Career-Guidance-Recruitment & Training.

"Airman Smith" was produced wholly by the motion picture unit of Northrop Aircraft, Inc., with the full cooperation of the United States Air Force, as a public relations project. Production and pre-production planning of "Airman Smith" required more than a year due to the challenge of making the film sufficiently subtle to project proper attitude-influencing qualities while maintaining maximum entertainment value. The production staff included E. R. Woodward, film director; Felix T. Barlow, director of photography; J. L. Wilkison, aerial photography; and

crew members Lynn Sterling, C. A. Dalberg, C. R. Ruben, and R. V. George. Alan Christie developed the original research and script. Donald Nicholson headed the unit and C. H. Watson scheduled, handled business, and acted as unit manager.

The unit's 16mm Mitchell cameras were the workhorses on the production aided by Bell & Howell and Cine-Specials for special hand-held shots. Commercial Kodachrome was used exclusively.

Because so much of the company's film production is in the field rather than within the plant, two larger trailer cabs have been provided for transporting the necessary production equipment such as reflectors, parallel components, lamps, lamp stands, dolly track, and the usual array of grip equipment. In addition, each cab is equipped with a 350-amp power generator capable of supplying adequate electric current for average location interiors and for booster lights.

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POWER LIFT trucks were used to advantage in moving camera for close shots of cockpit action at Hamilton and Pease air bases.



REFLECTORS supplied 80 light for shadow areas in most of the exterior scenes filmed for "Airman Smith."



LARGE, DARK interiors posed challenge in lighting, but unit's fine professional equipment proved adequate in this Chapel scene.



COMBINATION of moonlight, fluorescent and daylight here posed problem for color photography, was solved by proper use of them.



IN DESIGN, as in drama, there are two important principles: rhythm and contrast. It is the function of light to define all these. Scenes above are from Arthur's *Thou art like, "Oye,"* and demonstrate author's lighting technique. Below photo is an underwater montage in same production.

PICTORIAL SIGNIFICANCE OF LIGHT

Color is capable of astonishing range depending on the character of the illumination that is trained upon it.

By NADINE PIZZO

THE MOTION PICTURE is a composite medium resulting from the wedding of the dramatic art with that of painting. A new creative medium born from the union of two great art forms as old as civilization, the motion picture must observe certain fundamental laws governing both theater and painting. As in the parent mediums, so in the motion picture, one of the most indispensable and powerful creative factors is light. While the fusion of the two older arts in this new composite form is so complete as to render them virtually inseparable, certain elements common to both can be effectively analyzed under either of the separate categories. Thus we can consider lighting under the heading of drama or under the heading of the picture. In this discussion I shall confine myself to the analysis of light as a pictorial element of the motion picture.

Since painting is the art form which the pictorial aspects of the motion picture are derived, we must first consider briefly those elements which make up what is known as the plastic form of painting. From the many ingredients that combine to produce a fine painting we select three that are absolutely basic. They are color, line and space. These three elements work together to produce the plastic unity without which no pictorial work can attain artistic reality. As long as satisfying plastic unity is achieved, these means can be utilized with infinite variety. We have only to refer to the great diversity of styles in the realm of painting to realize the scope for individual expression that is possible through the knowing manipulation of these fundamental plastic elements.

Among the several accessory factors that are used in conjunction with the major three, light is paramount in importance. It is the function of light to support, develop and interweave the basic elements which give existence to any picture, be it a painting, a color slide, or a motion picture. Therefore, let us analyze the function of light in relationship to each of these main pictorial categories.

First let us consider the relation of light with color. They are virtually inseparable, in that the very existence of color is dependent upon light. Color can be regarded as the raw

(Continued on Page 563)

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Filming From Your Doorstep

Shots made unobserved have an honesty about them that fascinates the toughest audience.

By HAROLD BENSON

THE PROFESSIONAL, hesitated by crowds every time he goes on location, must often envy the amateur. A hand-held 16mm camera no longer attracts a swarm of inquisitive spectators. Even that old enemy, the hand-waving, grinning, in-the-shot-at-any-price individual, seems to be dying out. The amateur's chances for unobserved candid camerawork have never been better.

But although this kind of shooting is clearly ideal for the 16mm enthusiast, he is inclined to be skeptical of its potentialities. After all, he argues, we can all see the life around us every time we walk down the street. What's the point in putting it on the screen?

The answer lies in theme and selection. A film of this type is deemed if the director starts shooting street scenes which have no significance beyond a pictorial attractiveness. Something must originally move or excite him before he takes a single shot. Once the theme is established, selection follows automatically.

This is an everyday subconscious process. If, for example, you are angry to read accounts of local hoodlumsism one morning in your newspaper, such instances that you see during the next few weeks will seem more noticeable than ever before. The long periods between the acts will be forgotten, and each action will be brought into sharp relief.

In just the same way your chosen theme will give you a fresh eye on your street scenes. But beware of being misled by the idea of a "chosen" theme. Your theme should choose you. Instead of struggling to find a subject, wait until the next moment that a normal circumstance evokes some emotion in you and then ask yourself, "Can this make a film?"

The chances are that this will be prompted by some familiar street sight. You might be amazed by a crowd of youngsters unconsciously imitating adults. You might be alarmed by a narrowly-avoided traffic accident. You

might be intrigued by the number of reluctant husbands in the firm row of determined window shoppers.

Whatever your subject and reaction, it's almost certain that your theme can be expanded and developed right where the idea struck you—in the street. This isn't the kind of film making which can be tightly scripted, but it's still important to work out in advance a rough outline of your sequences. Unless you're absolutely sure of the material you want to get you'll waste a lot of film stock.

In any case be prepared to shoot at least twice and probably more than three times as much footage as you'll need. Candid camerawork is fascinating—but infuriating to shoot. All too often the unconscious gesture, the give-away expression, the tell-tale mannerism vanishes as you press the button. The best

action invariably takes place against the sun, or in impossible rain.

Passers-by who spot the camera stop dead, thinking you're taking a still photograph. Those who don't spot it jostle you, walk between lens and subject or perform some totally unexpected action quite useless for your purposes.

There are a thousand snags like these. But the results are worth it. Unobserved shots have an honesty about them which fascinates the toughest audience. Selective shooting and firm editing can show them anything from the routine carelessness of road users to the unconscious humor of bewildered toddlers dwarfed by the legs of passers-by.

Poised sequences spell disaster to this kind of film. Every shot must be what it seems to be. Nothing shows up staged action as much as a framework of genuine off-the-rail location scenes.

The practical difficulties are considerable. How do you get in close enough without the subject becoming aware of you? How do you anticipate a significant action? How can you prevent the background figures staring into the lens?

The amateur with a telephoto lens is obviously off to a flying start. He can nose up to his subjects from the other side of the street. A parked car makes an available blind for the cinematographer stalking his quarry. From such a vantage point he can shoot the passing pedestrians unnoticed. Even the whir of the button is hidden.

But the best place for those rich, full closeups you need is the pavement itself. You can lounge in a doorway or later by a shop window. Whatever you do you'll need the patience of a bird watcher—and similar tactics.

Don't worry too much about camera readiness. Set your focus and exposure in advance, make sure the camera's fully wound, and then dawdle, idle or what-you-will by the person you're after. Try not to let him see the camera at all. Even if he does see it, never let

(Continued on Next Page)



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FILMING FROM DOORSTEP

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him rather be in your intended subject.

When he makes the gesture or expression you've been waiting for, don't hesitate. Step alongside and shoot. If you're coming in for a really big close-up, he's bound to swing around to see what you're up to sooner or later. But often it's later; and a B.C.U. makes its impression on the screen much quicker than any other shot. Get that startled glare off the tail of the scene and you'll frequently find you've enough for your purpose.

These B.C.U.'s are, of course, the most difficult problem in candid camerawork. The only real solution is this surprise attack system. If there are two of you working together, so much the better. Hide the camera between your self and your friend almost at eye level until the optimum moment—then step out, already warning.

Another dodge is to have your friend apparently reading an open newspaper or his loungers against the wall. You're hidden on the other side of the paper, and he keeps up a quiet commentary on who's coming.

Takes of cameras hidden in suitcases and parcels always seem a little suspect to me. Someone holding a suitcase to one eye would probably attract far more attention than an undisguised camera.

In a doorway a waist-level viewfinder often proves its worth. If you're peering down at a camera instead of through it, it's astonishing how few people notice you. And don't forget that your best chances occur when your subject's attention is otherwise engaged. A friend's conversation, a shop window display, an awkward perambulator—each is sufficient to distract from camera and operator.

Street shooting sets its own special problems. But for true, factual reporting it is essential. Facing and solving such difficulties is as fascinating for the experienced amateur as the rush is for his amateurs.

SHOOTING "LISBON"

(Continued from Page 541)

trousers went into the filming of such scenes. Whenever it was possible to move the big mobile generator to a location *à la* Matis, Matis used booster lights for fill. Reflectors were used only when power wasn't available.

Many hardships dogged the "Lisbon" company at the beginning. The day after Matis and his crew had completed shooting exteriors on the picturesque Lisbon

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hills and on the waterfront, torrential rains began to fall and huge floods swept Portugal, with many families forced to flee their homes. Fortunately, the company was able to move studios and shoot interiors at the local studio.

At the close of each day's shooting, the negative was shipped for processing to Consolidated Film Industry's laboratory at Ft. Lee, New Jersey.

"During the first two weeks of the production," said Marts, "I had to shoot blind, without benefit of dailies or 'rushes.' All I had to go on was an occasional test strip. It was a relief when our dailies began to arrive and revealed that everything was going along nicely photographically."

In the absence of technical help, electricians, property men and other production aides were trained on the spot. As there were no prop houses in Lisbon, the company had to beg, borrow or buy the props it needed from private homes. Priceless and world-famous antiques appearing in "Lisbon" as well as rare first edition books were loaned to Republic by the Lisbon Museum for various sequences. It marked the first time the priceless volumes and antiques had been out of the museum.

Says Jack Marts: "The next Hollywood film company arriving in Lisbon to shoot a picture will find the nucleus of a trained crew to augment its Hollywood technical personnel. The local boys cut their eye-teeth on this Republic production and eagerly await another opportunity to show what they can do."

"MOBY DICK"

(Continued from Page 525)

story is basically a tale of adventure about tough men fighting giant whales, the color in the photography could not be "soft" or pastel. Finally, there was the desire to transport the viewer back in time to the actual period of "Moby Dick," 113 years ago.

The ordinary color techniques, they decided, would not achieve the proper effects. The process followed for "Moby Dick" consisted of shooting *Eastman color negative*, then two different sets of negatives were made; one, a desaturated color master, and the other, black and white. Both negatives were printed together, one on top of the other with exact registration, to obtain an unusual, somber or "muted" effect in the release print. Color is always present in "Moby Dick," but is a toned-down color that does not detract from the interest of the drama being portrayed.

Location work began at Youghal, Southern Ireland, where Hazen built his famous waterfront for the early de-



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parture sequences. Yeapher had previously been a harbor, but had become so silted up that it had to be dredged before the ship could be brought in. Most of the sequences at sea were shot off the coast of Fishguard, Wales, where there was sufficient sweep of horizon without catching unwanted corners of coastline.

Final winter shooting was done in the Canary Islands, as the water was a less risky ordeal for the members of unit and cast who had to brave it. During the longest scenes Morris was soaked to the skin in every take. The camera was on a heavy stand at one end of the boat, wrapped in a plastic Mackintosh.

"But it didn't keep the sea out," Morris told me. "Eventually we had to have a plastic blimp. Even then the salt water still got inside somehow, and taking the camera apart became a routine chore. Under the circumstances it stood up very well."

A few sequences had to be filmed at Associated British's Ebbw Vale studios, despite Huston's eagerness to shoot every thing at sea. Britain's notorious climate could supply most things but not the restlessness needed for the sequence showing the ship becalmed.

The storm, too, presented difficulties. A series of interlocking Government regulations prevented this being filmed at sea, and again a studio sequence was unavoidable. Before shooting began Huston and Morris studied screen storms from past movies.

"We agreed that most of them, though often packed with action, lacked a sense of audience participation," Morris told me. "There was plenty of movement in the scene, but the camera itself was rigid. I decided to treat the storm more realistically. If a man were trying to shoot it on the deck he'd only be able to use a hand-held camera. As each wave hit him he'd have to struggle to keep his balance. Everything would be on the move."

In "Moby Dick's" storm sequence everything is on the move. Morris suspended his camera so that it swung from the studio roof. When the waves hit the oceaner he really had to fight to control the camera. Thus Morris brought the audience out of their seats into the teeth of the storm.

"I avoided off the ship shots, too," he added. "I think shots of a ship taken from a point a few feet out in water, apparently dangling in air, look so phony that they can ruin any attempt at realism."

Morris's color style in "Moby Dick" does not attempt to repeat his celebrated experiments in "Moulin Rouge." "I like to try something new each time," he explained. "The photography should

always be dependent on story and subject. If you can help build a little emotion by hiding part of a star's face—well, that's a more sensible attitude than saying 'He's costing eighteen thousand so let's show him!'"

Equally happy in color or monochrome (his previous films include *Moulin Rouge*, *Beat the Devil*, *Ben Hur*, *Brannigan* and *The Man Who Never Was*), Morris divides the loose compositions involved in wide screen shooting. He believes that there's room for all screen sizes, but likes working to a definite format.

He insists that one of the greatest dangers in photography is that of sweeping a film with a gimmick. "Despite the emphasis on blacks and whites in 'Moby Dick,' this monochrome in color effect was never meant as a gimmick," he pointed out. "I found that we could get really dramatic effects using strong blacks and whites under quite dull conditions."

Always eager to experiment, Morris enjoys working with Huston. "A director like Huston gives you a chance with new ideas," he said. "If you look at the top directors working today, you'll find they're all individualists. Camera-men have got to be rebels, too."

Continued

1 & 2 Norman Wasserman, "Mated Colors in 'Moby Dick,'" *International Photographer*, 415, Aug., 1956

CINERAMA

(Continued from Page 547)

"Seven Wonders" travelers, all the splendor and rich tradition of the Catholic Marian Year was captured in the piazza before majestic St. Peter's. We are those when the Pope blesses the throng of 100,000 devout worshippers. Then Cinemascope has a personal audience with Pope Pius XII. It was one of the unique achievements of this three-perspective screen process that touched off the nation picture revolution in 1952. Never before had a motion picture camera been permitted this privilege. And never before had such a message of peace and unity been brought to so many people.

This is how it happened. Associate Producer Malcolm Miller ran into the crew's hotel lobby in Rome one gray day. "Grab your gear," he shouted. "Don't bother to change into your Sunday clothes. You're going to work." In nothing flat the crew piled into the trucks and headed for Castel Gandolfo, summer residence of the Pope. At the entrance-way to the courtyard where Pope Pius XII was scheduled to give a "familiar audience" at 11 a.m., Cinemascope saw the first example of Papal

splendor—an assembly of the Swiss Guard, wearing the purple and yellow uniforms designed for them in centuries past by the great Michelangelo.

Quickly the crew piled out of the trucks and set to work erecting parallels before the balcony from which the Pontiff would speak. The massive Cinecroma camera would be less than two feet away from His Holiness. Cinecroma Harry Squire placed his lights and insisted upon the removal of the glass partitions on the balcony. They would reflect. So would the balcony door. He sent two Catholic crewmen upstairs to hold back the doors, incidentally giving them a chance to meet their Spiritual Father.

Meanwhile, Director Ted Tetzlaff was positioning the camera on top of the parallel, with Jack Presley crouched behind the viewfinder as operative cameraman. Casually, into the center of all this excitement walked the Pope and his valet. Stunned with excitement, the Cinecroma party listened as the valet, dressed in white tie and tuxedo, discussed with His Holiness the relative advantage of wearing a wooden vestment or ermine cape. Dr. Mels translated the undertakings to the Associate Producer.

It was Mike Mahoney's job to signal by pulling a curtain when the Pope was about to enter onto the platform. Instead, three red-robed Cardinals decided to peck through the doorway to see what was going on. Presley hit the lights and set the camera rolling. These were anxious moments, with the film unreeled, before the Pontiff decided to emerge on the scene.

Almost before it started, it seemed to be over. In a pure white robe, on a simple balcony draped with red-velvet tapestry, His Holiness Pope Pius XII, had recited the Latin blessing. He reentered the room, and there followed more conferences with Papal advisors. What was going to happen now? Then, an amazing request. "Would Cinecroma care to repeat the effort? Cinecroma certainly would. The Pope had been anxious about the unexpected brilliance of the lights and the big, black camera straining him in the face.

The Pontiff was less nervous about the entire experience than any of the Cinecroma crew. In high good humor he said, "Ah, you Americans, you always want two to make sure." And almost before the lights could be struck again, he stepped back on the platform.

He returned to the room and began chatting with the kneeling crewmen. This was for them their supreme religious moment. But they could hardly summon up their speech.

First His Holiness asked, in complete naturalness, "How was I?" "Great," said Conroy.

Then the Pontiff asked Mahoney for

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the name of his home town. Mike didn't remember very clearly at the moment, but finally got out, "America."

The men suddenly felt embarrassed about their work clothes. The Pope went on to ask Mel Miller about the nature of the *Cinecra* camera, the number of men in the crew, and where they were from. And then he turned, walked toward the door with his valet and waved goodbye.

"By the way," he said, "would you like some silver medals for your men?" In a few minutes the valet returned with one for every member of the crew.

So the great experience had been completed at last. The crewmen looked out the window into the ancient courtyard. The 35-foot high scaffolding was already being dismantled, and the light sky was killed.

The "Clipper *Cinecra*" journeyed next to Wash Behan for the visit with Sheik Hussein. Then to the Queen of Sheba's shayard in Aden. From there to Riyadh, the royal city of Saudi Arabia, the home of the Saudis, for a remarkable basketball game with players recruited from among the twenty-eight sons of the King (each incidentally with his own air conditioned Cadillac). Then, were strange sights of the joining of the old and the new. In the middle of the desert there was the activity of oil pumps, bringing wealth to the world and gold to the Arabian rulers.

It was the same Arabia, too, where the remarkably realistic *Cinecra* sound system developed by Harold Reeves, caught the strange and terrifying voice of the "Shamal," the desert wind. It was here, too, that a typical problem stalked *Cinecra* operations. In error, native laborers had poured jet aircraft fuel into the generators. Christmas and New Year's day found the crewmen seated cross-legged in steaming Arabian villages eating holiday meals unlike anything they had ever eaten before.

Meanwhile in Africa, Andrew Marlow was preparing new challenges for the "three-eyed" camera. To Kabonze, Ruanda Urundi, in the Belgian Congo, they went for a meeting with the seven-foot tall Watusi. They are vegetarians and fine athletes as well as dancers. The

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famous dancer, Butera, performed the ancient spear dance which traditionally can only be done before the Mwami of the tribe.

The company moved on to Uganda and Murchison Falls to film the wild life. The camera, directed by Harry Square, who had performed the same function on the two previous Cinekama productions, and who had photographed Frank Buck's "Bring 'Em Back Alive," operated from the bow of a river barge. The Victoria Nile teemed with elephants, crocodiles, hippopotami, baboons and other animals. And to get closeups to fill the Cinekama screen, the barge often edged up to the riverbank with no protection from the beasts. Once a hippopotamus surfaced directly beneath the boat, and, in rage, tore a six-foot hole in the side of the barge, just a foot from the spot where Merion was standing.

February saw the Cinekama crew move on to India. Here customs and censorship problems hindered the photographing of the birth of a modern nation. Walter Thompson, the director of the "This is Cinekama" prologue, supervised activities here. He had filmed the Independence Day celebration on January 26, and now he had Tay Garnett constructing sequences in Berhampore, the holy cities of Benares and Agra, and the sequences of Mysore Province where one of the last of the maharajahs

still reigned. The narrow gauge railway in the mountain city of Darjeeling furnished the substance of a third sequence to rival the roller coaster scene in the first production and the bodisied ride in the second. The holy river Ganges and its bathes, the grotesque Monkey Temple in Benares and the angelic beauty of the Taj Mahal were photographed by the all-seeing eyes of the Cinekama camera. In Agra, the poignant love story of the Emperor Shah Jehan, who built the Taj to the memory of his beloved, Princess Arjumsand, is re-enacted by Cinekama.

Traveling eastward, the "Seven Wonders" adventurers came upon an amazing story from the past. In Cambodia, Indo China, with soldiers and machine guns behind every masonry corner, there came before their eyes the shell of a city that once housed over three millions. The camera roved its three-lenses on the temple of Angkor Wat, Less than a century ago the city of Angkor was unknown in the West. Then a French archeologist discovered it completely overgrown and hidden from human eyes. Gradually it has been restored, almost an endless task. Today, dancers reconstruct the ancient Cambodian dances on the ruins of the now-deserted buildings.

Then, in the spring of the year, with the cherry blossoms in bloom and the ancient, cultivated gardens taking their



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Universities, although some have come from the ranks of business and industrial film producers.

The company's film making activities began several years ago. It first read-out the importance motion pictures when it employed a movie camera to record tests that could be screened at convenience before company executives in the conference room. In those days, when the company wanted a film made, a movie camera was handed to one of the company's staff still photographers with instructions to go out and get what was wanted on 16mm film. Eventually this activity wound up as a major operation and a full-time all-around motion picture cameraman-editor-producer was hired. There was the usual era of "rats and bats" productions, when the cameraman would go out to the plant and shoot, without benefit of a script, what ever he was instructed by one of the plant engineers. The footage was usually screened for company officials just as it was shot—without benefit of editing.

For the past ten years, the company has maintained a special camera crew for photographing test and repair films—subject matter that, for the most part, is classified and requires unquestioned confidence in the men handling the films. This activity is divorced entirely from the company's film production unit that turned out "Airman Smith."

Some may argue that Northrop's motion picture production unit does the work that might better be handled by established industrial film producers. The answer is that because Northrop, like most other aircraft manufacturers, is constantly working on U. S. Government contracts, its operations are highly classified or restricted and this precludes the attendance to the plant of others than regular company employees. Whenever Northrop has planned a production that could be handled by an outside film producer, it has engaged him. Walding Pictures, for example, has made several films for Northrop.

The trend at Northrop today, according to film unit manager C. H. Watson, is to produce films with more of a dramatic slant and to inject something of social significance into the story line of each public relations film "Airman Smith," for example, is aimed at the prospective Air Force cadets, and endeavors to point up his very real importance and to show something of the aura of glamor and the contentment that surrounds his activities as an aviator. A previous film dealing with the Ground Observer Corps showed how it worked and emphasized how every citizen can and the Corps' very important function in some way.

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PICTORIAL SIGNIFICANCE OF LIGHT

(Continued from Page 558)

material, and light as the magic that brings it to life.

We have all observed the altering of colors within a room or in a familiar landscape under the ever-changing illumination within the span of a single day. For any desired color result the pictorial artist has but to select his subject and either utilize a particular light quality in nature or produce the wanted color response by stimulating nature with artificial means. Thus, any color in the entire color gamut is capable of astonishing range depending upon the character of the illumination that is trained upon it. Intensity or diffusion, spotting or flooding, the direction of the light in relationship to the subject, plus the judicious use of colored gels, are the light factors that will determine the final quality of any color.

One of the most convincing demonstrations of what light can do for color is to drape a piece of fabric over a chair and photograph it first with flat illumination and then with dramatic side lighting. The experiment will be a revelation of the potential magic of light. The intrinsic emotional connotations of any given color can be dramatically intensified by the proper employment of

illumination. Likewise, colors that project a particular mood in one scene can be altered in another to produce an entirely different emotional sensation. With light we heighten the sensual appeal of color and reveal the emotional meanings that are inherent within it.

Light has the faculty of either unifying or diversifying a color arrangement. It may weld a scene into a perfect harmony, or turn it into a veritable battleground of fierce contrasts. It may likewise achieve interesting diversity within the framework of a harmonious whole. Moreover, it is by selective illumination that we can focus certain colors into predominance while holding others in a position of subordination, as the needs of a scene may require.

Color is that ingredient in any picture most capable of arousing an emotional response. Since color truly lives only in light, it is with the creative blending of these two factors that we produce much of the final mood of our picture.

Occasionally one hears the term "panchromatic" used to describe the color quality of a particular color slide or motion picture scene. When faced with such a picture we truly feel that the photographer has transcended the

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ordinary and actually painted a curtain by means of his camera. This all-too-rare product is simply the result of the creative and imaginative use of light to enhance the colors and forms inherent in the chosen subject. I once sat through

a slide show and was amazed to hear the commentator refer to a few rare transparencies as "mood pictures," as if there were some exceptional category that he had chosen to include in his presentation. In the medium of painting all pro-

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By ARTHUR G. KRIENKE

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ALTHOUGH many excellent devices are available to facilitate camera placement, a serious gap exists, particularly in the non-theatrical film field, where the weight and size of professional camera equipment in severely cramped areas becomes an annoying problem. All too often the producer of narrow gauge films is required to shoot on locations where space is at a premium.

What is necessary, then, is a mobile camera mount capable of supporting a camera at the average working heights; which can be raised or lowered with a minimum effort; rolled about easily, permits moving the camera between laboratory benches and the floor; does not clutter floor space; and can pass easily through a 28-inch doorway.

The camera stand pictured below does all of these things. It was constructed to meet these very requirements. It provides less height 39 1/2 to 80 inches, although less height over 66 inches require more care to avoid unsteadiness.

Ball bearings are used throughout the carriage which operates smooth enough to permit the camera to be elevated during a take. The entire weight of the camera, tripod head, and carriage is supported by spring balancers and a spring-loaded toggle actuates a pivoted section of rear rack to provide a positive lock for the carriage.

The stop screws are extendable to provide greater security at higher camera positions; they may be easily removed to permit movement of the stand through very narrow passages.

Sufficient clearance has been provided between the tripod head and the supporting column to permit panning of the camera through approximately 270 degrees.

The cross of the "T" base may be easily removed to facilitate transportation in a station wagon or small truck. Weight of the entire stand, less camera, tripod head and high hat is 55 lbs.



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tures that deserve the distinction of being called works of art are mood paintings. A painting without that wonderful intangible is a picture without a soul. Again, if we were to select one particular element that unifies all other elements into a specific mood impression, we would have to name light. With the use of light we are able to transform a picture from a mere descriptive mirror held to nature into a mood-evoking interpretation of nature, to transcend superficial decoration and penetrate and reach into the realm of beauty.

The next basic pictorial element to be considered in conjunction with light is line. Let us first define the meaning of line. In its simplest sense, it is the contours within which all figures and objects are theoretically contained. In its fullest sense, line is form; that is, mass in light and shadow. Line is also decorative linear pattern, the rhythm of related masses, and direction or thrust. In the motion picture, line is also the progression of movement. The value and meaning of line are determined by its use in conjunction with the other plastic elements — color, space, light and shadow.

Light is the means for delineating the manifold expressions of line in the pictorial unit. All decorative patterns and rhythms, and the character of the line that expresses them, are dependent upon illumination for their definition. It is with light and shadow that we regulate the come and go of contours defining masses — a definition and blending known as line and form. By the same means we achieve either unification or separation of figures or groups of figures in space.

One of the most dramatic services that light performs in a pictorial sense is that of separating from the various ingredients of a scene those elements that must become predominant from those that play a subordinate role. Thus, one figure can be given dramatic precedence over another, and the setting can be made subsidiary to the individual.

The particular manner in which we utilize light and shadow will determine the character of the line and its resultant mass. The forms may be gently or boldly, monumentally delineated to express the mood inherent in a given scene or an entire motion picture. Thus line and light are combined to produce a form appropriate to the nature and subject of a picture. (Cont'd on Pg. 565)

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An extremely important consideration that can be accredited only with the controlled use of light and shadow is the quality of line in a given composition—whether it is useful and homogenous or dynamic with either vertical or diagonal direction; whether it is undulating, or rigid, or ferociously staccato, or straight and powerful in thrust. The factor of movement of line and mass in space is, of course, far more complex in the motion picture than in any other pictorial medium. Consequently, the employment of light to define and interpret their progressions and shifting relationships becomes a fine art in itself.

The final basic element in the creation of a picture is space. Since space results from the arrangement of color and mass, and since this arrangement is the function of composition, we will consider space under the heading of composition. The purpose of composition is the final unification of all pictorial elements into an aesthetically satisfying whole. Composition is both two-dimensional and three-dimensional; that is, it is the relationship of pictorial ingredients up and down and from side to side upon a single flat plane, and also backward and forward in deep space.

For achieving relationships in space we must rely to a great degree upon light. Under flat illumination there is little or no depth. For the illusion of deep space, interests of light, of accent and unaccent, will achieve more than mechanical perspective. One can easily realize the function of light and shadow in establishing the three-dimensional relationships, rhythms, and thrusts that make up space composition. In order to pull some objects forward and push

others back in space we must employ light in conjunction with scale. The use of aerial perspective—that natural phenomenon by which distant objects are rendered less distinct by a degree of haze—was one of the most significant discoveries in the development of realism in painting. This atmospheric quality is light functioning to keep objects on their proper plane, and should be understood as such by the photographer who tends to demand that all elements of a picture be equally sharp. Inclusiveness and atmospheric diffusion are of equal value when creatively employed to produce a style most appropriate to the character and mood of a selected subject.

The final result of a successful composition in a painting is balance, ranging from the conventional to the unusual. This is equally true in the motion picture, but because of its unique kinetic nature it is capable of radical departures or apparent violations without loss of overall balance. Deliberate unbalance for dramatic emphasis can be safely utilized in the motion picture, for here we are dealing with continuity of movement where all balance need not be contained within a single frame, but can find its ultimate resolution in subsequent frames. It is possible to achieve such an effect with one or more plastic means, and in an especially dramatic fashion with light alone.

In all the various categories of composition and their variations light performs an incontestable function. The procedure is to select the composition most suitable to express a given scene, or determine the compositional pattern to which a landscape most naturally con-

forms, then either to arrange the illumination or wait for the proper natural light that will best define the selected composition.

The compositional significance of light is two-fold. It operates as an individual plastic unit capable of functioning as a design element in itself, and it is a means for integrating all other plastic elements into a unified compositional whole.

In design, as in drama, there are two important principles—rhythm and contrast. First there is the rhythm of lines—color with color, line with line, mass with mass, light with light. Then there is the rhythm of dissimilar elements. It is the function of light to define all these individual rhythms and bring them into effective relationship with other rhythms. In the creation of contrast, light operates with shadow to produce that chiaroscuro that is so powerful in the paintings of Rembrandt, in the theater, and on the screen. Since the principle of all contrast is a combination of variety with unity, it is the prime function of light in the motion picture to develop pictorial and dramatic variety within the pictorial and dramatic unity so essential to a complete work of creative cinematography.

It has been said that light is to a picture what the tenor is to an opera. That it becomes the visual focus point in a picture is certainly true. It is the determining factor in pictorial mood. Set in the key dictated by the mood requirements of the film, it is used throughout in conjunction with all other plastic means to sustain and reinforce in visual, as well as dramatic, terms the predominant mood of the motion picture.

SHOOTING COLOR FILM UNDERGROUND

(Continued from Page 237)

threatened to ruin the microphone, or these were echoes so powerful that they rendered the original sound ineffective. It required a great deal of testing, of placing of microphones, and choosing the right type of blasts to obtain acceptable recordings.

Moving around the mine from one location to another involved loading our gear into large foot lockers, piling it into our cars, hustling up an engineer with engine to pull the cars, then traveling down miles of narrow-gauge track to the mine shaft. Here we'd unload the equipment, put it on a cage, and then move up or down to the next level. After shooting was completed, we went through the whole operation again—in reverse. And all the time there was the incessant dripping of water from the

ceilings, cold drafts and hot drafts, dust, water, blast smoke and humidity.

The shooting script called for footage of the new underground shaft that is being drilled by the company as part of a multi-million dollar expansion project to locate new ore. At the time, the shaft had been extended to 5,960 feet below the ground level of the city of Lead. Our crew and equipment descended by mine cage to the 4650-foot level, then traveled a mile via the mine's narrow-gauge railway to the edge of the new shaft. Here lights, cameras and other equipment were placed on another cage and lowered to within 60 feet of the bottom of the new shaft. At this depth moisture condensation became a serious problem. The cool air that prevailed caused miners

lenses to fog badly. In subsequent shooting, we avoided this by mooring the cameras overnight in a powercombination at the 4650-foot level. This conditioned them against sudden humidity changes.

To get enough photographic light at the scene of shooting, two Senior floods and two spots were lowered by ropes and suspended just out of camera range. The cables were plugged into the Colortran Converters, which were turned up as high as they would go. Max Howe, riding the ore bucket, descended to the bottom of the shaft to take a light reading; he decided to shoot at f/14 with a wide-angle lens, with the illumination reading 3500 degrees K. (He felt that the excess blue that would result in the color film would add a striking pic-

(Continued on Page 238)

Classified Ads

(Continued from Preceding Page)

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HIGHWAY traffic scenes for the Chicago Warehouse. Items info: to SEW, Warehouse and Roadside. Louis Wacker, 1100 N. 1st, Chicago, Illinois. (Chicago) Accident & Safety Photographers, 1100 N. 1st, Chicago, 110 N. Main Street, Crystal Lake, Illinois.

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Send ad copy accompanied by remittance to cover payment to American Cinematographer, 1782 No. Orange Drive, Hollywood 28, Calif. Closing date for copy is 15th of month preceding issue date.

SHOOTING COLOR FILM

(Continued from Page 368)

terial effect to the rugged rock surfaces.)

Howe made the shot while roper to a plank out on the steel bridging, and with the camera tied securely to a steel girder. The 200 volts fed to the lamps burned them all out in about three minutes, but that was all the time Howe needed to get the scenes on film.

Fourteen days and 2500 feet of film after shooting had begun, the assignment was completed and our equipment hauled to the surface for transportation back to the studio. The cold light of the outside world clearly showed the deterioration that our equipment had suffered while in the depths of the mine. Everything that was made of iron or steel or had these metals in their structure was badly rusted. Everything made of aluminum, such as lamp reflectors, etc., was bent and scratched, light cables were water-logged, and there was mud and rock dust in everything. Only our cameras came through the ordeal relatively undamaged, due to the meticulous daily servicing and inspection that was given them.

The Forney Films' crew to a man now consider themselves something in the way of specialists, both as miners and film makers. The job was a fascinating one—and a valuable experience even for veterans in the field of industrial movies.

NEW BLIMP

(Continued from Page 368)

ported by rubber bumpers. This operation takes but a minute and requires no tools.

The outstanding feature of the Arriflex camera—that which permits sighting and focusing through the taking lens, even while the camera is running, is unimpaired by addition of the blimp. This is accomplished by means of an ingenious optical system, which utilizes the detachable eyepiece of the camera on the outside of the blimp. A roof prism "elbow" for the optical system of the camera cover, is included with the blimp. Incidentally, Arriflex 16 cameras made before 1956, which do not have the divisible eyepieces, cannot be used with the new blimp.

Follow-focus control is maintained from the outside of the blimp at two different positions: 1) at the rear of camera, permitting the cameraman himself to operate it; and 2) at a point near the left front side of the blimp, beneath the large window, through which the lens focusing scales are vis-

ible, and usually handled by an assistant. The lens in taking position is easily coupled to the exterior focusing mechanism by simply engaging a rubber-covered finger between the follow-focus grips of the lens. Thus the camera lenses need not be provided with external gears, as is customary with other blimps. In fact, nothing at all is changed or disturbed on the camera itself when used with the blimp.

An adjustable bellows-type leather matelbas protects the front window from oblique light, which might cause unwanted reflections reaching the taking lens.

When the Arriflex 16 camera is utilized with the blimp, a geared footage counter must be attached to the motor. A small window at rear of the blimp permits observation of this counter and another shows the tachometer.

Three small lamps are provided inside the blimp to illuminate the controls. Two are always "on" when blimp is connected and these illuminate the geared footage counter and tachometer. The third lamp, mounted above the camera turret, is only "on" when persa switch on front outside of camera is depressed.

There is a pulsating pilot light located over the finder tube, and this continues to flash as long as the camera is running.

A protected ON-OFF switch and a six-contact power receptacle are flash mounted on the rear of the blimp. A tape measure hook is also provided in the exact foot plane of the camera. While completely unnecessary with the Arriflex 16 camera—it is so much easier to focus the lens critically on the bright groundglass lens with its 10 X magnification—this tape-measure hook is a concession to long-established cinema topographic practice.

Total weight of the Arriflex 16 blimp with matelbas bag is 55 pounds. With camera, three lenses, sync motor, and 400-ft. magazine with torque motor the net weight is 70 pounds. It is scheduled to be displayed at the forthcoming SMPTE convention in Los Angeles next month.

The Motion Picture Association of America reports that the proportion of color films to all films made in the U. S. during 1955 dropped for the first time since color film became a factor in feature film production.

Report shows that there were 154 color features produced last year, or 50.5% of a total of 306 pictures that received the Production Code Seal. In 1954, there were 135 color films, or 58.1%—an all-time high for the industry.

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